

CAMBRIDGE NATIONALS

Moderators' report

# CREATIVE iMEDIA

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J807, J817

**R082-R092 Summer 2022 series**

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## Introduction

Our Lead Moderators' reports are produced to offer constructive feedback on centres' assessment of moderated work, based on what has been observed by the moderation team. These reports include a general commentary of accuracy of internal assessment judgements; identify good practice in relation to evidence collation and presentation and comments on the quality of centre assessment decisions against individual Learning Objectives. This report also highlights areas where requirements have been misinterpreted and provides guidance to centre assessors on requirements for accessing higher mark bands. Where appropriate, the report will also signpost to other sources of information that centre assessors will find helpful.

OCR completes moderation of centre-assessed work in order to quality assure the internal assessment judgements made by assessors within a centre. Where OCR cannot confirm the centre's marks, we may adjust them in order to align them to the national standard. Any adjustments to centre marks are detailed on the Moderation Adjustments report, which can be downloaded from Interchange when results are issued. Centres should also refer to their individual centre report provided after moderation has been completed. In combination, these centre-specific documents and this overall report should help to support centres' internal assessment and moderation practice for future series.

### Advance Information for Summer 2022 assessments

To support student revision, advance information was published about the focus of exams for Summer 2022 assessments. Advance information was available for most GCSE, AS and A Level subjects, Core Maths, FSMQ, and Cambridge Nationals Information Technologies. You can find more information on our [website](#).

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## Unit R082 General overview

Many of the responses to the OCR assignments were excellent, especially for the Saturn Explorer book cover or the Percussive Progress album sleeve. In some of the less successful submissions, the structure of the portfolios were not a good match for the assignment tasks or marking criteria. It is important that candidates respond to one of the OCR assignments independently and choose their own approach to the evidence requirements. This is an important part of the summative assessment requirement for the qualification.

In terms of administration, there were quite a few issues with clerical errors. This is where the marks on the URS add up to a different total compared to that submitted to OCR. Where this is identified, an administrative correction must be made to the marks. A significant number of submissions were also missing parts of the evidence and/or final products. In Creative iMedia, the final product in its intended format should always be supplied. As the primary outcome from the assignment, it is a key piece of evidence that must be moderated against the marking criteria.

Some inconsistent marking was seen, where the application of the marking criteria is not applied consistently to all the candidates in the sample that was submitted. The introduction of CASS rules means that this must be corrected so that every candidate receives a fair mark that represents their individual level of achievement. In some cases, the work had to be returned to centres for it to be re-marked. Some limited guidance can be provided by the moderator for this, in terms of what candidates to reconsider, what LOs to focus on and what the rank order is expected to be. However, a re-marking exercise is time consuming, and it must be applied to the entire cohort, not just the sample. This can introduce a delay to the processing of results. A robust process of internal standardisation is the established method of avoiding this situation arising.

In terms of software, the majority of submissions used a .psd file format, whether from Adobe Photoshop or Photopea. A minority used the discontinued Serif DrawPlus format, which is not an accepted format for submission. Final graphics should always be exported in a standard file format.

### OCR support



A checklist is provided by OCR for the submission of samples. This covers the administrative aspects as well as the evidence requirements. [This is the link to the checklist.](#)

As expected in this qualification, very few witness statements were included since the practical nature of the unit means that candidates can generate their own evidence of meeting the marking criteria. In a few submissions, a witness statement was used in lieu of lost coursework form, which is not a suitable alternative. If any applications are to be made for lost coursework, these should be entered via Interchange for the Cambridge Nationals before sending work for moderation and the JCQ form only used where this is not possible. These must be authorised by OCR and any compensation cannot be made by the moderator alone.

### OCR support



If a witness statement is to be used for any aspect, the recommended form can be found on the qualification webpage in both [pdf format](#) and [word format](#).

Note that comments on the URS are not an alternative for this.

## Comments by LO

### LO1 – Understand the purpose and properties of digital graphics

There were some mixed responses to the investigation into how and why digital graphics are used so that candidates can evidence their understanding of the purpose. In some cases, many candidates continued to analyse existing graphics which is not part of the marking criteria. In other cases, candidates listed a range of purposes and included some examples of digital graphics, which is a more successful approach in order to evidence their understanding.

The identification of file type and format formats was quite varied. In general candidates always included some evidence of file formats which would be the file extension whereas many often omitted the file types that are accepted as bitmap and vector.

For the second strand the properties of digital graphics and their suitability for use was typically under-developed. Many candidates included a comment on the DPI resolution for print and web use to be supported in MB2 but comments on the pixel dimensions that would be necessary for a print product at a given print size were infrequent.

There were some mixed responses to the requirement to investigate how the purpose and target audience influences the design and layout. At the mid-lower end of the mark range candidates tended to comment on the age range for an existing graphic which in general might be supported in MB2 but not higher. If aiming for the higher MB3 then this should be more of a forward-looking activity into digital graphics that could be created in future and how they could be adapted for a different purpose or a different target audience. The more successful candidates gave a range of examples on how they would modify the visual style for this, e.g., by age range of the target audience.

Referencing of sources used a variety of formats. The clearest examples included a URL underneath any sourced text, especially where it was put in quotation marks and/or italics. Others used a bibliography although this can be difficult to link to the evidence write up. The less successful formats were very simplistic, such as 'Google' and this should be more detailed for future series

#### OCR support



Where information is sourced for the evidence of the investigation, this should always be referenced. This includes information from websites, textbooks, and class notes. Further guidance is found in [this pdf document](#) on the qualification website page.

## LO2 – Be able to plan the creation of a digital graphic

In general, the evidence for the first strand was well developed compared to previous series, for the interpretation of the brief, consideration of target audience and use of knowledge and skills from other units. For example, the interpretation of the client requirements expanded on the content of the brief from the assignment typically adding some technical needs and visual ideas. Where candidates only summarise the client brief without expansion, this was more typically supported in MB1. A similar situation was found in the second section regarding the target audience where it was identified but sometimes without any significant comments on the target audience requirements. The evidence of using knowledge and skills from other units was often well developed in the form of mood boards and mind maps from R081. One comment regarding the content of the mood boards is that these can include examples of relevant products that have been created previously. The benefit of this means the conventions can be identified and hence lead on to more appropriate designs.

For the second strand several variations were found in the quality and effectiveness of the evidence. Work plans were quite mixed, ranging from very simple lists or with a brief set of activities. At the higher end of the mark range, clear and detailed work plans for creating the digital graphic were well structured with top level tasks for planning, producing and reviewing. Visualisation diagrams were also quite mixed. The wire frame approach tended not to be as strong whereas the range of hand drawn visualisation diagrams would span the three mark bands. One common issue was the front and back layout of the book cover and vinyl record sleeve where in some cases these were interchanged. Stronger submissions included the use of the OCR template for an asset table since this has the column headings for the range of criteria that are needed to achieve the higher mark band and in particular the potential use of the assets. Where a more basic asset table or list of assets was created these were more limited in the support to MB2. The resources tended to have a few different approaches some of which were not ideal. A key point to note is that this is a media based qualification rather than computer science and therefore comments on computer components such as microprocessor or CPU, motherboard, RAM are not relevant. Another aspect on the resources is that it is not an investigation activity in what potentially could be used, but it is a plan of what they expect or intend to use. Legislation was rarely well done in the series. A lot of evidence was generic information on copyright, trademarks and patents with little application to the use of assets when creating a digital graphic. Where this was considered, it was more often in the context of an educational assignment rather than the commercial context that is explained in the assignment tasks.

### OCR support



The only permissible [templates](#) for use by candidates are supplied by OCR. These include an asset table, which is highly recommended for this unit.

## LO3 – Be able to create and save a digital graphic

For the first strand, the sourcing and creating of assets was generally clear. The more successful candidates included some evidence of editing these for use in the final graphic. Ideally, these should then be stored as a new image asset in readiness. An area that is frequently under-developed is to make sure the technical compatibility of the assets for use in a print product. Some higher performing candidates included evidence to show the repurposing by resampling to a higher resolution, which is one way to achieve this.

The evidence of creating the digital graphic using a range of tools and techniques ranged from nothing other than the actual graphic, through to screenshots and in some cases, a video recording that lasted up to two hours. Some evidence is needed for the higher mark bands, so only a final graphic is not a good approach. A handful of screenshots can be sufficient when carefully chosen although a step-by-step approach to every technique is not required. If a video recording of the screen is to be used, then an index must be supplied that identifies key points on the timeline to evidence the skills used. It is not realistic for the moderation process to check extensive video evidence for this purpose.

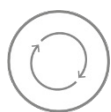
The final products as exported graphical image files should be included in the evidence. These are what would be supplied to a client in a vocational context. A significant number of submissions omitted these completely and these had to be requested, which delayed the moderation process. A key point here is that screenshots of the graphics or just being inserted into a Word or PowerPoint file is not sufficient when aiming for the higher mark bands. The reason is that the marking criteria includes reference to the properties of the graphics in their two versions (i.e., print and web use). This cannot be reliably assessed by anything other than checking the details of the two final product (image) files.

The more successful graphics were to the correct dimensions, resolution and met the brief. For example, the Saturn Explorer book cover would correctly identify the title and author on the front with additional information on the rear cover. In a similar way the album sleeve would have the band and album name on the front with tracks on the back. In some submissions, the front and back of the album sleeve were interchanged and occasionally identified as 'That record' instead of the album name. In this situation, a more thorough interpretation of the brief in the planning stage should have identified the appropriate content for the actual product.

A common issue was the resolution of the final product in terms of the number of pixels for the print version. This was sometimes the same for both print and web but with just the dpi being changed. In a significant number of cases, the print product was less than 1,000 pixels in size, meaning that it could be printed at little more than 3 inches instead of the 10-12 inches depending on the assignment brief.

In order for the graphic to be effective, the content should be a good match for the assignment brief. The majority of submissions met most of these requirements although some unnecessary elements included BBFC logos and barcodes, which were not always appropriate.

### Assessment for learning



The properties for the final graphics could be further developed in the teaching of the unit. For example, a print product at 10 inches will need circa 3,000 pixels when using the convention of 300dpi. Also, the file formats for different uses could build on the learning in LO1. Here, good examples for print would be tiff, jpg or pdf whereas web could be jpg or png, but not gif due to the limited support for colours.



### Misconception



The meaning of ensuring the technical compatibility of assets is often misunderstood for the first strand. This means some consideration of the pixel dimensions of an asset and the intended size on the print product. For example, an image asset at 300 pixels square could be suitable for use at 1 inch in a print product but not 10 inches. Some resampling or resizing of an asset is one way to evidence the candidates understanding of what is needed for this.

### OCR support



See this [learner activity resource](#) for guidance on Image resolution

## LO4 – Be able to review the digital graphic

A significant proportion of reviews went into some considerable detail on the assignment and process through the unit. However, this does not meet the marking criteria. For this and any other unit, the review should always be about the final product so that candidates develop a skill in reviewing what they have created. The marking descriptors are applied to the final product in terms of what worked and what didn't work, with some references back to the brief. From that and based on what didn't work would then naturally lead on to the areas for further development and improvement. Centre assessment should be aware that a detailed review of the process through the assignment will not be supported in the higher mark bands, since it does not meet the marking criteria.

### OCR support



The different approaches to [completing a review](#) are found in the teaching and learning resources on the OCR webpage for Creative iMedia

## Unit R083 General overview

For comments on the general administration of the submissions, please see the introductory section in R082.

Some of the more successful submissions clearly showed creative flair and expertise in character modelling, the majority of which were all based around a 2D graphics character. In addition to Photoshop, Illustrator, Photopea, Serif legacy software and Paint, Krita was used by some candidates to good effect. For the purpose of moderation, the exported file format was an issue in several submissions. In particular, Adobe Illustrator .ai files are not a standard format for evidence submission, requiring workarounds that are not practical in the long term.

### Comments by LO

#### LO1 – Understand the properties and uses of 2D and 3D digital characters

Investigations would typically describe a range of 2D and 3D characters but the understanding of when and where used was often under-developed. The more successful submissions explained the types of product that used both 2D and 3D characters. In general, many candidates did not make this differentiation clear.

The description of software to create digital characters was primarily based around the types available with the more successful candidates including 3D as well.

For the second strand candidates are required to demonstrate an understanding of physical and facial characteristics. In many cases this was evidenced as more of a description to be supported as a more limited understanding. The physical characteristics of characters were the most successful part whereas the facial characteristics generally less successful.

#### OCR support



Where information is sourced for the evidence of the investigation, this should always be referenced. This includes information from websites, textbooks, and class notes. Further guidance is found in [this pdf resource](#) on the qualification webpage.

## LO2 – Be able to plan original 2D and 3D digital characters

The planning was predominantly based around 2D characters, with only occasional consideration of a 3D character.

Summarising the key elements from the brief was typical of the lower levels of achievement whereas the more successful candidates expanded on the brief with their own ideas.

The evidence of using knowledge and skills from R081 was popular in a mood board. This was more successful when including examples of existing characters to inspire their own generation of ideas.

Visualisation diagrams were generally well done, typically with hand drawn sketches to illustrate their intended character.

The inclusion of test plans was associated with the higher performing candidates. The content of the test plans was seen to be generally more of a checklist for the character.

### OCR support



The only [permissible templates](#) for use by candidates are supplied by OCR. These include an asset table, which is highly recommended for this unit:

## LO3 – Be able to create 2D and 3D digital characters

The sourcing and storing of assets included some mixed responses depending on the way that the character was to be created. In some cases, the hand drawn visualisation was scanned in and edited in a software application, e.g., to add more features and colours. This provides more limited scope for evidence in the first strand. Other approaches were based around creating the entire character in the software, which offers more opportunity for evidence in the first strand.

Final characters were generally an appropriate response to the brief. The more successful submissions expanded on a basic 2D view to have side views, close ups and/or adaptations to fully address the brief.

The export of a 2D character would typically use a suitable file format although some were relatively low-resolution. This was occasionally an issue with the use of unsupported formats such as those from Serif. 3D characters were more problematic in the export to enable this to be viewed on a separate computer system without specialist software.

## LO4 – Be able to review 2D and 3D digital characters

The more successful reviews would comment on the final character, whereas less successful reviews would comment on the process through the unit and assignment tasks. The referencing back to the brief was more consistent in its suitability for this element of the marking criteria.

### OCR support



The different approaches to [completing a review](#) are found in the teaching and learning resources on the OCR webpage for Creative iMedia

## Unit R084 General overview

For comments on the general administration of the submissions, please see the introductory section in R082.

As one of the creative units, the focus here is that of storytelling as opposed to the use of tools and techniques to create a media product. Software choices include Comic Life (popular) in addition to Office based applications such as Publisher.

The set assignment for the current year is based on a theme of cyberbullying. Alternative assignment briefs or adaptations are not suitable, e.g., the legacy assignment on trainers or a centre devised brief.

### Comments by LO

#### LO1 – Understand comic strips and their creation

Many submissions included a very thorough and detailed investigation into a range of comics through the ages. At times this was more of a detailed description although not consistently evidencing a thorough understanding of comic strips and their connection to the target audiences. This was also seen in the second part of the first strand, which is to investigate comic strip characters.

The second strand was typically a more concise review of software options for creating comics. What was less successful was the description of a range of tools and specifically, how these relate to the layout and features of the pages.

The investigation into comic products for LO1 should help candidates to see how comic storytelling is done. The story structure, main body and ending are key parts of this. From this learning, it is hoped these concepts are then followed through into the comic planning and creation for LO2 and LO3, which was not always the case.

#### OCR support



Where information is sourced for the evidence of the investigation, this should always be referenced. This includes information from websites, textbooks, and class notes. Further guidance is found in [this pdf resource](#) on the qualification webpage.

## LO2 – Be able to plan a multipage comic strip

The more successful submissions included a short paragraph of text to explain their storyline. Building on this, would then be the script that identifies the dialogue for the characters. On the other hand, where the storyline was only seen in the storyboard for the second strand, then the support for marks in the first strand was more limited.

Another feature of the less successful submissions was the limited understanding of a script and how its set out. There is an opportunity here to evidence the use of knowledge from R081 in terms of script layout and conventions. In a similar way, the content and structure of the storyboard frequently lacked support in the higher mark band. Both aspects are key elements of the planning, which is a differentiator in this unit compared to some others.

## LO3 – Be able to produce a multipage comic strip

For the first strand, the assets were sometimes fairly limited in the form of low-resolution images of characters. Even when resizing, some didn't do the final comic justice to the extent that they were less successful in illustrating the intended story.

Even at the higher end of the mark range, the integration of the storyline and storytelling was not always well developed. Several comics were seen with a range of image-based panels although with limited dialogue and commentary. At times, there was more dialogue in the planning script but not included in the final product. As a result, the concept of a readable comic with a clear and coherent story was less successful. The requirement of a multipage comic was not consistently implemented, with some being a single page.

The export of the comic into an appropriate format was generally suitable in the pdf file format.

### Key point – coherence of the storytelling

The assessment for the final product can be made by reading the comic independently. To be accepted as coherent, the story must be clear and understood by the time the reader gets to the end of the comic.

## LO4 – Be able to review a multipage comic strip

The more successful reviews would comment on the final comic, whereas less successful reviews would comment on the process through the unit and assignment tasks. Candidates would often comment on the assets as opposed to the effectiveness of the story and how that was achieved using the panels and panel layout.

## Unit R085 General overview

For comments on the general administration of the submissions, please see the introductory section in R082.

Use of Serif WebPlus remained popular despite known issues with it being a discontinued and unsupported product. This has known problems with displaying the content correctly in modern browsers. A few used Dreamweaver and moderators started to see more using Rocket Cake, which is an open-source application. There were a few instances of using online web authoring software, such as Wix, Weebly, WordPress and Google sites. However, the requirement when using any of the online site builders is that a mirror copy is supplied for the purposes of moderation. This is explained in more detail in LO3 below.

There are two options for the assignment in this unit, both of which were completed to a very similar level of achievement.

### Comments by LO

#### LO1 – Understand the properties and features of multipage websites

Across the submissions this series, a general improvement in the investigation of existing websites was seen. Here, more candidates were considering the whole site as opposed to just single pages or the homepage. There was also more discussion on the benefits of component features across the websites investigated.

Candidates' evidence in devices and connection methods was often less successful. For example, some had limited reference to how to access websites together with generic information on internet connections. These last two elements of the marking criteria have a different focus to the assessment. Note that it is a description of devices but an understanding of connection methods. In many submissions, even at the higher end, a description of both was more typical. A final comment would be that where these two elements of the marking criteria were combined, it was less successful in being supported in the higher mark band. An example would be like a description of a smartphone that connects using 3G or 4G mobile data.

#### LO2 – Be able to plan a multipage website to a client brief

The interpretation of the client requirements tended to be under-developed with many just re-stating the information from the brief. More successful candidates went further with their ideas of how and what to include. In some cases, the content for this could be seen in the candidates' mind maps, which also provide evidence of using knowledge and skills from R081. There is a good opportunity in this unit for candidates to describe the target audience requirements, but this was rarely seen. The type of question to be asked would be 'what does the audience want to know or learn from the website?'

In the planning of the website, the most successful candidates would combine multiple techniques and documents, e.g., visualisation diagrams, site maps and definition of the house style. The more successful test plans would have clear focus on the functionality as required by all three mark bands. The less successful test plans included tests that are more about whether it was meeting the brief and audience needs, which is different to the functionality.

## LO3 – Be able to create a multipage website using multimedia components

The evidence of the actual finished website was quite mixed. What is needed for moderation is a published site that is supplied as a set of html files, with associated assets. However, a significant number of final websites were only supplied as a link. This would be to either an online site builder or Google sites for example. Unfortunately, these are not suitable for assessment purposes in a regulated qualification and requests had to be made for a copy of the finished website to be supplied directly to the awarding body. Guidance on the use of these site builders was issued in February 2021 (see the support box feature below).

Some websites were only evidenced in the form of screenshots inserted into the write up of the assignment, with only limited credit supported within MB1. The criteria that cannot be moderated is the navigation of a functioning website and the publishing, such that it is not known whether a working website was created.

How the assets were organised and managed within a chosen software package continues to be very limited for many candidates. The way this can be evidenced will depend on the software being used and in general, an area for development. In a similar way, the evidence of creation and use of a master page (with style, colours navigation and content) was also limited. The use of built-in templates and online site builders means that this part of the marking criteria cannot be produced or evidenced by the candidate, reducing the opportunity for the higher mark bands.

### OCR support



Use of online site builders. This was explained in [a guidance note](#) issued by OCR in February 2021.

## LO4 – Be able to review the final website against the client brief

Compared to previous series, a large proportion of submissions underperformed in this final review. Firstly, it was observed that there is an increase in candidates either focussing on the process of making the product, or the whole unit being reviewed as the candidate completes the assignment. An example here is a candidate review of how well they did the research in LO1. This has no relevance to the requirements of the marking criteria.

A second area of lower performance is the simplification of the review that was still given in MB3. A key point here is that to be supported in the higher MB3 up to 12 marks, a more extensive and detailed review of the entire site and its navigation is needed, when compared to a simpler product such as a digital graphic in R082. Given that there are more marks in LO4 here, that means the expectations are higher than a unit that has only 6 marks.



## Unit R086 General overview

For comments on the general administration of the submissions, please see the introductory section in R082.

The approach to this unit has changed over the last few years, with the support for Adobe Flash and swf being withdrawn. A popular choice continues to be Serif DrawPlus although that is also a discontinued product. As a result, there is an increased use of Adobe Animate although few centres have access to it as a premium product.

### Comments by LO

#### LO1 – Understand the purposes and features of animation

There were some mixed approaches to the first section. In some cases, candidates would identify a range of purposes and give some examples. In other cases, candidates would begin with some examples and comment on their purpose. Either approach can be effective and successful as long as the understanding is evidenced, as opposed to just a series of descriptions.

At times, some misunderstanding between animation types and animation techniques was seen. The more successful submission included a clear identification of the advantages and disadvantages, which was very brief in lower performing submissions.

#### LO2 – Be able to plan a digital animation

The interpretation of the client requirements was frequently under-developed with many just re-stating the information from the brief. More successful candidates went further with technical needs and creative ideas of how and what to include.

The extra element of the marking criteria in this unit is the description of file formats in the planning. Given the removal of support for swf and flv formats, this is an opportunity in the teaching to maintain an up-to-date awareness of what would be suitable for the final product, even though not well evidenced by the candidates this series.

Storyboards were mixed in their detail, with some quite short and with limited content. Not all submissions made use of the OCR storyboard template, which would be recommended for this unit.

#### LO3 – Be able to create a digital animation

Several improvements in the evidence for the two strands of the creation was seen this series. There was often clear evidence in the sourcing and storing of assets for use before the creation of the final animation. There also appeared to be a slight improvement in the focus on meeting the brief in terms of the animated content and sequence. On the other hand, not all submission would setup their animation using the correct stage size or pixel dimensions/orientation.

The export of the final animation in a suitable file format was challenging at times. On the one hand, swf is no longer supported (e.g., in browsers) although swf is still listed in the specification as an acceptable file format. On several occasions, a legacy flash player had to be installed by the moderator to view the final work.

In one submission, a high level of technical skills was evidenced in the character modelling with the use of Blender to make the robot toy. Unfortunately, that was not a good match for the marking criteria in this unit with no evidence of animated movement.

Evidence of testing during development is an additional task in this unit. This was sometimes completed as just a final test on the finished animation. Note that there is a test table template available from OCR for this purpose, but it was not commonly used.

#### LO4 – Be able to review a digital animation

Many candidates had an appreciation of what is required for a 9 marks review in this unit, in relation to the brief having very specific content and technical property requirements to consider. As with other units some reviewed the process rather than the product although this was seen to a lesser extent. Overall, and perhaps as a slightly more specialised unit, there was a more focussed set of responses seen in the submissions.

## Unit R087 General overview

For comments on the general administration of the submissions, please see the introductory section in R082.

In terms of the software used, most submissions were based on PowerPoint. The remaining submissions included an interactive pdf and a few websites. Where the websites were hosted online, these were problematic in meeting the qualification requirements in the same way as for R085 (see comments in the section for LO3).

Two options are available in the choice of assignment for this unit. One is based on the local area and the other on healthy lifestyles. Adaptation guidance was issued by OCR to confirm that the local area could be expanded to any well-known area due to lockdown limitations. In some cases, this appeared to be based on an old holiday, which is seen as less appropriate.

### Comments by LO

#### LO1 – Understand the uses and properties of interactive multimedia products

There were a few misunderstandings of the marking criteria in this unit. A significant number of candidates evaluated platforms, not multimedia products for the first part of this LO. More successful submissions did focus on the GUI and house style as part of the design principles.

The second part of the investigation is to identify hardware, software, and peripherals to create and view multimedia products. Some candidates did this well although others commented on the resources they would be using in the assignment, hence more of a planning activity for LO2. Quite a few approached this from a computer science/IT perspective, with detailed comments at component level of a computer system. This is not a requirement for this media focussed qualification.

The third part is the understanding of connections, which was often lengthy but sometimes not in context of interactive multimedia products. Hence the understanding of this was more typically sound rather than thorough.

Identification of file formats was generally sound although sometimes restricted to digital media and omitting any consideration of the multimedia product file format for the higher mark band. Even where the descriptions of file formats were detailed, there was often limited comments on the suitability for different platforms, especially for the higher mark bands.

#### OCR support



Where information is sourced for the evidence of the investigation, this should always be referenced. This includes information from websites, textbooks, and class notes. Further guidance is found in [this pdf resource](#) on the qualification webpage.

## LO2 – Be able to plan the interactive multimedia product

The interpretation of the brief was mostly just restated from the assignment with little expansion. Few candidates expanded on this with any technical, visual or content related ideas. The use of knowledge and skills from R081 was evidenced in the use of mood boards and mind maps.

Visualisation diagrams were generally quite detailed although interactivity design was under-developed in the evidence provided. Work plans tended to be quite basic and, in some cases, not realistic.

Legislation regarding the use of assets in interactive multimedia was under-developed. A common approach was to quote generic information on copyright, trademarks etc although this was often not in context for what they intended to produce, with a limited understanding of the issues.

## LO3 – Be able to create interactive multimedia products

Most candidates combined high number of assets in the final products. The majority were images and the more successful products included other forms of multimedia such as video and animation.

In general, the evidence of creating and repurposing assets was significantly under-developed and an area for improvement in the first strand. Candidates did source the assets but rarely repurposed or prepared these into a suitable format for interactive media.

When using PowerPoint, a large percentage of the submissions were more of a slideshow/presentation rather than interactive multimedia product. Consistency in the form of applied design principles, was lacking (use of random fonts, transitions, animations, layout, etc.). Navigation structure in some submissions was basic and didn't work as intended. Some submissions didn't have the advance mouse click disabled using only a basic kiosk mode, which is insufficient. Related issues were found with the mouse advance, spacebar use, page up /down and arrow keys for navigation that should be disabled. In a few cases, candidates didn't export final product correctly, which can be accepted as a PowerPoint show file.

On a positive note, a few products displayed an app-style interface for healthy lifestyles, where sliding menus and images were used to make selections. These represented the higher performing products for the unit.

### Key point – repurposing assets

The repurposing of assets for the first strand can take one of the following formats if aiming for the higher mark band:

Images: resized to a lower web/display resolution (i.e., similar to the second version required by R082)

Video: Reducing the resolution, duration and increasing compression in order to reduce the file size

Audio: Reducing the bit depth, duration and increasing compression in order to reduce the file size.

## OCR support



Use of online site builders.

This was explained in [a guidance note](#) issued by OCR in February 2021.

## LO4 – Be able to review interactive multimedia products

A critical review of the actual final product was lacking. Candidates often analyse the process of creation, omitting identification of good/bad points and improvements relating back to the brief. Some who focused on critical review made an attempt to reference back to the brief.

Many reviews were relatively brief for the marks that were given. Given that there are 12 marks in LO4 here means the expectations are higher than a unit that has only 6 marks. The review would need to comment in more detail on the range of pages/slides and the navigation in between if aiming for the higher mark band.

## Unit R088 General overview

For comments on the general administration of the submissions, please see the introductory section in R082.

A minority of group activities were used in this unit. This is not disallowed although credit can only be given for what a candidate does individually to meet the marking criteria. Therefore, for this and any other unit the recommendation is that candidates work on their own throughout the assignment.

### Comments by LO

#### LO1 – Understand the uses and properties of digital sound

Across most submissions, the investigation was covered well. Candidates described the uses of digital sound across different sectors and applications. The properties of sound in the first section should link to the product, e.g., the properties of a radio advertisement in terms of how this is structured. There is a second reference to properties in the next section of the marking criteria that also covers file formats. Here, the [technical] properties would be things like bit depth, sample rate, etc. In general, the distinction between these two definitions of properties would be beneficial in future.

#### LO2 – Be able to plan a digital sound sequence

The plan for the sound sequence was either detailed with a diagrammatic structure or only briefly described as part of the interpretation. The higher performing candidates included a formatted script that was to be used for the voiceover.

The work plans were generally suitable although often with limited activities and consideration for recording sounds.

When selecting resources for this unit, the marking criteria refers to their justification in relation to identified success criteria. This was much less successful, and few candidates made any reference to success criteria in their work.

#### LO3 – Be able to create a digital sound sequence

The evidence for the first strand tended to be brief and less successful in being supported in the higher mark bands. The most notable feature is the recording of sounds and how this was achieved. More typically, a voiceover would just appear in the final product.

The evidence of editing and mixing sounds was more successful. These were applied mostly to the sounds that had been sourced.

Many sound sequences were clearly complex and with a range of content. These were a good match for the client requirements. The awareness of the limitations imposed by different file formats was less successful and occasionally attempts made to signpost back to the evidence in LO1, although that was more generic and not directly related to the software options that were available.

## LO4 – Be able to review a digital sound sequence

There are 12 marks for the review in this unit and few candidates achieved at the higher end of this range. Compared to a unit that has 6 marks, the expectation here is that more detail is provided across the breadth of the final product. Hence the review could potentially comment on what worked and what didn't in the recorded sounds as well as the editing and mixing of the sequence. Based on what didn't work well would then naturally lead the candidate on to areas for improvement and further development.

## Unit R089 General overview

For comments on the general administration of the submissions, please see the introductory section in R082.

A minority of group activities were used in this unit. This is not disallowed although credit can only be given for what a candidate does individually to meet the marking criteria. Therefore, for this and any other unit the recommendation is that candidates work on their own throughout the assignment.

### Comments by LO

#### LO1 – Understand the uses and Understand the uses and properties of digital video

Across the submissions, the investigation into digital video tended to be a suitable and concise summary. The properties of digital video in the first section should link to the product e.g., the properties of a television advert or public information film in terms of how this is structured. There is a second reference to properties in the next section of the marking criteria that also covers file formats. Here, the [technical] properties would be things like resolution, format/frame rate and aspect ratio. In general, the distinction between these two definitions of properties would be beneficial in future.

#### LO2 – Be able to plan a digital video sequence

The work plans were often fairly brief although supported by a storyboard and occasionally an appropriate shooting script. The expectations of the shooting script would be a list of shots to be recorded in each location or settings, which can be in a different sequence to the storyboard.

When selecting resources for this unit, the marking criteria refers to their justification in relation to identified success criteria. This was much less successful, and few candidates made any reference to success criteria in their work.

#### LO3 – Be able to create a digital video sequence

The evidence for the first strand tended to be in the final video, which is not always the best approach since it includes a more limited range of footage. The key point here is that the marking criteria requires a wide range of camera techniques and shot types to be supported in the higher mark bands. Additional video footage should also be included and in some cases, this lacked clarity.

The range of assets and footage could be seen in the final video, whereas the evidence of the limitations of the software was less successful.

The set assignment requires reportage-style video sequence. This was done well with some centres using establishing shots, ticker tape headlines, suitable music choice, mid shots for studio work and reporter together with cutaways and noddies at the upper end.



### Key point – candidate role in the video

A key point in the assignment is that the candidate is not expected to be the reporter or presenter to camera. Marks are not supported for journalistic or presentation skills. What is required by the marking criteria is the use of camera techniques. Therefore, the candidate should be using the camera to record footage of another person as the reporter or presenter of the news article. This is where some collaborative working can be included without compromising the candidate's opportunity to achieve the higher mark band.

### Final product – format of submission

The final video must be supplied for moderation purposes. It is not suitable to provide a link to a video that is hosted online, such as Vimeo or YouTube.

## LO4 – Be able to review a digital video sequence

There are 12 marks for the review in this unit and few candidates achieved at the higher end of this range. Compared to a unit that has 6 marks, the expectation here is that more detail is provided across the breadth of the final product. Hence the review could potentially comment on what worked and what didn't in the video recording using arrange of camera techniques, as well as the editing and mixing of the video sequence in the software. Based on what didn't work well would then naturally lead the candidate on to areas for improvement and further development.

## Unit R090 General overview

For comments on the general administration of the submissions, please see the introductory section in R082.

There is one assignment for this unit, which is based on the built environment. This was not consistently followed and in a minority of cases, a legacy or centre devised assignment used that is not suitable. Note that during the pandemic, it was decided that the live assignment could be achieved within a centre or classroom since the scope of the scenario was expanded.

### Comments by LO

#### LO1 – Understand the features and settings of digital photographic equipment

The investigation into digital cameras was generally quite thorough, covering a wide range of different types. This was often annotated with comments on some of the main features. Less successful was the inclusion of camera settings. These are accepted as the exposure settings of shutter speed, aperture and ISO. If candidates are aiming for the higher mark bands, an understanding of exposure settings would need to be developed in LO1 so that these can be applied in their photography for LO3.

The evidence of the rules of photography and composition tended to be more successful, and the higher performing examples added some of their own experimental photographs to evidence their knowledge and understanding, rather than rely on stock images.

#### OCR support



Where information is sourced for the evidence of the investigation, this should always be referenced. This includes information from websites, textbooks, and class notes. Further guidance is found in [this pdf resource](#) on the qualification webpage.

#### LO2 – Be able to plan a photo shoot

A significant proportion of candidates included a less successful interpretation of the brief, even though it is quite wide to allow for individual scope and ideas. A typical approach was a list of buildings to photograph, which was supported by a mood board of local area images. The planning was frequently explained using a local map and intended route to walk.

Work plans were generally under-developed and frequently just for the outdoor activity to take photographs. As with other units, the work plan should cover activities for LO2, LO3 and LO4. This means time to plan the photoshoot, carry it out, process the images and review the portfolio. At the lower end, a work plan was produced for each photograph, which is not realistic in a vocational context.

The list of equipment often included camera without any further detail. Very few candidates identified any success criteria for the portfolio and therefore were unable to justify the equipment choice against it, which is an aspect of the marking criteria.

On a positive note, many candidates correctly referred to the more specialised aspects of legislation in the form of model and property releases, together with permissions needed to take photographs in public places.

## LO3 – Be able to take and display digital photographs

The first strand requires evidence of what camera settings were chosen by the candidates. This was rarely successful, with an extensive use of smartphones or digital cameras in a fully automatic point-and-shoot mode. Both approaches can only be supported in MB1 since the candidate isn't making any choices of their own. The support for marks using a best fit can be slightly higher when there is a wide range of compositions seen in the portfolio. In a significant proportion, these tend to be landscape shots of buildings, which becomes slightly limited in the range of compositions.

Note that the actual photographs should always be supplied for moderation purposes, with the camera metadata intact. This is so that the moderation process can check what settings were used, even when the candidate hasn't provided any direct evidence. Where these are only inserted into a PowerPoint, slideshow or pdf, the image properties and settings cannot be seen, which limits the support for marks.

The medium chosen for the final portfolio was quite mixed. A number of these were unsuitable for use by a client in a vocational context, e.g., where commentaries, centre number, review comments and justifications are added that make it unsuitable for client use. The more successful submissions included a folder of final images with suitable image processing at a high resolution, together with a presentation or slideshow with full size [slide] images i.e., without annotations.

### Final product – format of submission

The final photographic portfolio must be supplied for moderation purposes. It is not suitable to provide a link to a portfolio that is hosted online, such as Flickr or Instagram.

## LO4 – Be able to review digital photographs

Two approaches were seen in the review of the portfolio photographs. The conventional approach was to include a separate review document. In other submissions, the final review was very brief but supported by evidence in LO3 by commentaries on each photograph taken, whether or not included in the final portfolio. This contributed to the second part of the marking criteria, which is to justify the photographs selected. In many other submissions the justification of choice of images was largely ignored.

## Unit R091 General overview

For comments on the general administration of the submissions, please see the introductory section in R082.

No specialist software is required for this unit and the final proposal is typically created in either a Word document or PowerPoint presentation.

### Comments by LO

#### LO1 – Understand digital game types and platforms

Many candidates included a detailed write up of gaming platforms across the generations. The more successful portfolios would summarise the information into a more concise summary that then evidences their understanding. The less successful portfolios included large sections of sourced information (referenced as required) although this lacked development to show their understanding, resulting in support for the lower mark bands.

For the evolution of games, very few candidates were successful for the higher mark band. These tended to describe a game in some detail rather than how it had evolved. In general, the evolution should be related to a timeline of its development and for the second part, how the objectives have changed from different genres.

#### OCR support



Where information is sourced for the evidence of the investigation, this should always be referenced. This includes information from websites, textbooks, and class notes. Further guidance is found in the following pdf document on the qualification website pages:

<https://www.ocr.org.uk/Images/575972-guidance-for-teachers-on-using-referencing-and-acceptable-levels-of-guidance.pdf>

#### LO2 – Be able to plan a digital game concept

The generation of ideas was comprehensive in the higher performing submissions with at least three different ideas for the game. These ideas would not be just minor variations of the same idea, but something notably different. The lower performing submissions often had just one idea that was then developed into the basic proposal. In general, even the higher performing submissions were often limited in their references to game play outlines and success criteria, instead commenting more on the game concept. Most submissions would have a mind map to cover some aspects of the planning, whether related to the ideas or the requirements of the brief, which contributes to the use of knowledge and skills from other units.

## LO3 – Be able to design a digital game proposal

A frequent observation in this unit is the problematic transfer of information from LO2 ideas and planning into the actual proposal for LO3. The more successful submissions enabled the reader to look through the content of the proposal on its own. This would have all aspects of the game clearly explained, supported with artwork and game flow diagrams. Where this was less successful, the proposal tended to only describe things like game play or settings. As a result, a client or target audience would not see the LO2 planning sections and hence miss a range of important information, which has an impact on the marks that can be supported in LO3.

An area for development in this unit is the references to design constraints and opportunities, which relate to the chosen game idea.

### Key point – format of the final proposal

Even with submissions at the higher end of the mark range, the proposal document was often not submitted in a suitable format. Many portfolios would include the proposal within the write up of the unit covering LO1 to LO4. This means that there is no separate product output that could be supplied to a client in a vocational context. When teaching the unit, it should be made clear that the product output in this unit is a single file or document that could be sent to a games developer, which includes all of the relevant information for the game concept.

## LO4 – Be able to review a digital game proposal

There are two strands to the marking criteria for this unit, both of which have 9 marks available. The first strand was not consistently evidenced to a high standard and is an area for development, which has a slightly different focus compared to other units (see the misconception in the next feature box).

The second strand of the review is more typical of other units and requires the candidate to identify areas for improvement. In general, this was done reasonably well.

### Misconception



The first strand of the review takes a different approach compared to other units. Here it is a review of the game proposal and is an opportunity to explain how the game components, narrative and game play are integrated to form what could be a playable game. This is a slightly different concept to what worked and what didn't.

## Unit R092 General overview

For comments on the general administration of the submissions, please see the introductory section in R082.

The most popular software applications for this unit were Gamemaker and Scratch, with a few lesser known applications such as Kodu. Multiple versions of Gamemaker were seen, leading to some stability problems with Ver 8.1. Later versions are more accessible due to the licensing changes

Depending on the software and version that is used, some games include a watermark. Note that this does not affect the support for marks.

### Comments by LO

#### LO1 – Understand game creation hardware software and peripherals

Across the submissions, the investigation into game creation software was quite detailed. There was a focus on 2D, but most included at least one reference to 3D.

The evidence of gaming platform hardware and peripherals was often less successful. Here, candidates would identify the hardware to create the game although comments on the testing platform were under-developed. The concept of this criterion is that the development platform may be a computer, but the gaming platform may be a smartphone, tablet or other device.

#### OCR support



Where information is sourced for the evidence of the investigation, this should always be referenced. This includes information from websites, textbooks, and class notes. Further guidance is found in the following pdf document on the qualification website pages:

<https://www.ocr.org.uk/Images/575972-guidance-for-teachers-on-using-referencing-and-acceptable-levels-of-guidance.pdf>

#### LO2 – Be able to plan the creation of a digital game

The approach to the planning was generally sound in the interpretation of the brief and use of knowledge and skills from other units. Evidence of considering the key aspects of game creation tended to be less successful. In a similar way, the references to pathways, game play and game mechanics in relation to identified success criteria were often under-developed.

Test plans were quite detailed at times although some tests were not always relevant to the functionality of the game as required by the marking criteria. The OCR template for a test plan is recommended and could be more widely used.

### LO3 – Be able to create a digital game

A high number of playable games were produced for this unit. Most were a suitable response to the assignment although in quite a number of cases, these deviated from the specifics of the brief, e.g., choosing different game characters. The setting of geometric parameters was a common issue, with obstacles being too big or too small. This resulted in it being very difficult to move on to another level. Most games did include the required 60 sec time limit for the level and incorporated the collection of water/food.

Many candidates omitted to include evidence of creating the game. References to pathways and game play needed to be implied solely from the final product, which makes it more difficult in the support for the higher marks. Some candidates attempted to screenshot their code, but explanations were quite weak. Without any evidence of the code used for specific elements such as algorithms and interactions mean that the higher mark bands become more difficult to support.

The exported game file was problematic in several submissions, whether an exe file or other native format. An option in this unit is to provide a screen capture or video to show that a game is fully functioning at the point the candidate has completed their assignment.

#### Key point – submission of the final game

Centres should note that the final game must be supplied to OCR for moderation and a link to an online location is not suitable. Many game software applications can export a native file, which can then be imported by a moderator into some open-source (or free) applications. Given the nature of the game development software, this is a practical workaround.

### LO4 – Be able to review the creation of a digital game

The game reviews were generally well done. An additional element of the criterion is the testing of the game in this unit, to justify the 9 marks that are available. Here, the final tests were not always a good match for the marking criteria. A key feature is that the tests in LO4 cover the functional test plan from LO2 in addition to how effectively the game meets the brief. Few candidates were successful in covering both requirements.

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